THE ASYLUM

Quarterly Journal of the Numismatic Bibliomania Society

Volume II, No. 4 Fall, 1984

Inside:

Everything you've always wanted to know about the care and preservation of your books, but didn't know where to ask! Joel Orosz makes it sound easy, and it is...but pay attention! His instructive article begins on. . . . . page 5.

President Wilson issues an 'official' call for nominations and an election, both due in 1985. He also wonders how he's going to get along without us! His farewell is on. . . . . .page 3.

From 'across the pond' we get the opinions of a learned book dealer, who believes the numismatic literature market is due to move... Which way? Up, naturally! Meet Yasha Beresiner on. page 15.

For those who've been waiting for this issue just to read the finale of Dr. Brown's article on embossed coin books, your Christmas wish will be fulfilled on. . . . . .page 18.

To give us a genuine farewell, President Wilson treats us to a run-down on those enigmatic and elusive ANA auction catalogs from the 'year one.' Read his detailed study on. . . . page 27.

There was more editorial copy, but there wasn't enough space, or money, to allow you more joy than one might expect at this time of year. PATRONIZE our advertisers! BUY BOOKS FOR XMAS, and enjoy them ALL year long! Happy holidays!

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From the President...

Election Time! Call for Nominations

As promised in the Summer, 1984, issue, The Asylum is now being published on a quarterly basis, and I think you'll agree with me that this is, indeed, our finest effort yet. I'd like to take this opportunity to thank Carling Gresham for his dedicated efforts in assuring the continued existence of our publication.

Many of you may not be aware that the job as editor was transferred to Carling in June with instructions to "Get it out before the ANA!" Well, that's exactly what he did; starting without edittorial or advertising copy, he singlehandedly assured Ma Bell's profits by burning up the phone lines, soliciting articles and ads, and in less than six weeks, The Asylum was travelling through the mails. Additionally, nearly 1,000 copies were distributed on the ANA bourse floor in Detroit, resulting in more new memberships. Thanks, again, CG.

As required by Section 2 of our By-laws, I hereby issue a call for nominations for the Executive Board for the years 1985-1986. As stated in the By-laws, "These nominations, in writing, shall be directed to the secretary who shall in turn ask for written acceptance from each nominee. The Secretary shall prepare an official ballot to be mailed with the first issue of the Society journal in odd numbered years. Newly elected officers shall assume their duties immediately upon notification from the outgoing secretary. Official notification shall appear in the second issue of the journal in odd numbered years."

It's with mixed emotions that I'll be stepping down shortly as your president. I have enjoyed my term despite the relative dormancy which existed for nearly eighteen months. There's no doubt in my mind that I could, (and should,) have done more to promote the NBS during the last two years; however, the responsibilities of starting my own numismatic literature dealership in late 1981 outweighed my obligations to the Society for an extended period of time.

Although I'll soon be passing the gavel to someone else, you may be assured that I'll continue to promote the Society, and encourage new members to join the fold.

As I stated in the last issue, this is your organization, and it's you, and I, who must work to insure its continued growth and prosperity. I'm certain that every member will enjoy, and

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A Postcard Brings a Sample Issue

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President...

perhaps even cherish, this issue of The Asylum, but we must keep in mind that the publication will be only as good as we make it. So, dust off that old keyboard, sit down, and knock out a few hundred words for the next issue.

In closing, I'd like to say that the last two years have been one of the most rewarding periods of my life, and I'll never forget the wonderful relationships I've made through my involvement in the Numismatic Bibliomania Society. I look forward to continuing those friendships for many, many years. Adieu! - CW

Preservation of Leather and Paper, or What to do Before Decay 'Kills' Your Books

By Joel J. Orosz
Kalamazoo, Mich.

(Joel Orosz is a Curator of Interpretation at the Kalamazoo, Mich., Public Museum. He is a member of the NBS, and was guest speaker at the Society's annual meeting during the recent ANA Convention in Detroit. This article is a comprehensive, expanded rewrite of his speech.-Ed.)

When I was working on my Master's Degree in Museum Studies at Case Western Reserve in Cleveland, I took a part-time job at the Historical Division of the Cleveland Medical Library Association, where I worked in the Rare Book Collection. While there, I was privileged to handle many fine editions, including several incunabula, i.e., books published prior to 1501.

One incunable I remember particularly was printed by Peter Schoeffer, apprentice to Gutenberg. As I held the book in my cotton-gloved (to prevent my body oils from fouling the book,) hands, I was amazed at its condition. Although it was nearly 500 years old, the leather was still in splendid shape, and the pages were white and crisp, yet supple.

What a remarkable contrast to some books published only five or six years ago, whose pages already are turning yellow and brittle! That experience prompted me to take all the classes I could, which dealt with the problem of paper degradation.

Those classes taught me a melancholy truth: Every man-made object, even the Schoeffer incunable, is inexorably deteriorating, and there is nothing we can do to stop the processes of decay.

Even as you read this, our libraries are inevitably 'going the way of the dodo.' But, before anyone suggests a mutual suicide pact, there is one extenuating circumstance; we can hope to gain control over the rate of deterioration.

Obviously, the Schoeffer incunable has been decaying at a slow rate over the past half-millennium. By taking the correct steps, we can slow the process of degradation to a crawl, and add centuries to the useful lives of our books. This is crucial, for deterioration waits for no one. Worse, some of the things we do, or fail to do, to our books can dramatically accelerate

Orosz...
the deleterious process.

We are now entering the realm of what museum professionals and archivists call 'conservation,' but before we plunge in, let me throw out a few caveats.

First, there is no such thing as an universally-accepted set of techniques in this discipline. The entire field of paper conservation is only about 50 years old, so we still have much to learn about it. Moreover, we haven't had time to observe the long-term effects of many of our methods in the real world.

The field is changing very rapidly; the accepted treatments of yesterday often have been shown to be harmful today, and chances are that tomorrow a radical new approach will be in vogue.

I don't want to belabor the point, but it's literally true that if you asked ten conservators about a problem, chances are that you'd receive ten different answers.

So, what I write here is not to be taken as the 'gospel,' and should not be taken as the last word on the subject. However, I will make recommendations based upon a careful study of the field, and I will recommend only those procedures and products that I believe to be the most conservative and safe. Moreover, everything I'll recommend will be reversible, i.e., it can be undone without damaging your book.

It's a fundamental principle of sound conservation practice that since we know that our techniques may prove ineffective, or even harmful, in the long term, and since we can assume reasonably that more effective methods will be developed in the future, everything we do must be reversible. You should never do anything to a book that cannot be undone without causing damage.

You may be thinking, "Oh, sure; all I'll need to do these things is a few thousand dollars and a Ph.D. in chemistry!" Not so! All of the procedures I'll recommend are inexpensive, and can be mastered easily by any intelligent layman, however, you will be required to purchase a few products from companies which manufacture museum-quality conservation materials.

Within the text I'll name certain products and tell you how to use them; following the text is a chart listing seven companies which purvey such materials, including addresses and telephone numbers. Originally I had hoped to list comparative prices for the materials, but that proved too large a task. Besides, most companies will send their catalogs free on re-

Orosz...

quest. Since the catalogs aren't too large, comparison shopping is relatively easy.

After this rather extensive preamble, it's time to get down to business:

Both leather and paper are organic materials, which means they're subject to a 'double whammy,' deterioration from both within and without. By way of contrast, inorganic materials almost always are very stable within, and subject to decay mainly from without. A coin, for instance, has a stable internal structure, but it's vulnerable to corrosion from its external environment.

Since exterior threats are easier to see and to prevent, let's consider them first. There're eight major external enemies of leather and paper. The first three shouldn't pose too much of problem; they are people, insects and rodents.

Now, I assume that all of us take care to bar from our libraries those destructive people, and to watch closely for silverfish and mice. If you do discover a problem, your friendly neighborhood exterminator can handle rather easily the latter two, and, if you're lucky, perhaps the first one as well! Just be sure to talk with him before he starts so you may determine that his chemicals won't harm paper.

The fourth category of external threats may come as a surprise...it's fasteners; rubber bands, paper clips and staples.

If the joints of a book cover crack, it's tempting to wrap a rubber band around it to hold it together. But rubber bands are saturated with sulphur, and with prolonged contact, will leave a terrible, dark band around your book. Paper clips and staples generally are made of iron, and if the paper gets wet, or if the humidity gets too high, they'll rust all over the paper.

Replace the rubber bands with linen twine. Cut a piece of linen twine according to this formula: Measure the height, width and thickness of the book, add the numbers together, multiply by two (2), then add eight (8); e.g., if the book is 8" X 8" X 1",

8 + 8 + 1 = 17; 17 X 2 = 34
34 + 8 = 42 (inches),

so cut the twine 42" long.

Lay the book flat on the table. Wrap the twine about the book so that it meets in the middle of the back cover. Twist the two ends around each other so that they lead in the opposite way, then tie them in a bow above the top edge of the

Orosz...

book. When you're through, the book should look like the illustration. The book is now held together securely.

Any iron paper clips can be replaced with clips made of inert plastic or stainless steel. Old staples should be removed carefully using a small file to bend up the staples and pull them out. You may replace them with rustproof staples made of Monel metal. I prefer not to use staples or paper clips at all if I can help it, because they puncture and bend paper, but it's a matter of preference. Monel staples, by the way, will fit into standard staplers.

The fifth external threat is that infernal invention of Beezlebub himself, transparent tape, better known as 'Scotch' tape. When the 3M Company first manufactured it, they marketed it as a back-repair tape, which it most emphatically is not.

If you place it on paper, after only a few years it begins to turn a ghastly yellow, and the pressure sensitive adhesive degenerates into goo, which then migrates into the paper.

The tape, and some part of the stain it causes, usually can be removed by using toulene or xylene. But...before using those extremely volatile chemicals, one important warning: you can't be too careful when using them. The slightest spark will set them off, and the vapors can be deadly in an enclosed area. They're best used under a hood, or at least outside, away from cars, barbecue grills and cigarettes!

The technique is very simple: First, take a small Q-Tip, put a small amount of the solvent on it, and test the ink in an unobtrusive spot. If the ink doesn't 'bleed,' take the document and place it stained-side down on a piece of white blotting paper (available from any office supply store.) Then take the swab and apply solvent from the back; it will soak through the paper and dissolve part of the glue, which will be absorbed by the blotter.

Gently press down on the document, then move it to a different part of the blotter and repeat the process. Finish, if necessary, by applying solvent directly to the stained side and blotting again. If possible, dry under glass with blotting paper to absorb the excess solvents. Try not to touch the solvents at all, for they literally dissolve the fat cells in your skin!

The sixth external threat is ultraviolet (UV) light, whose main source is the

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Orosz...

sun. If your books face a window and are exposed repeatedly to the sunlight, the colors will fade badly. I'm sure that all of us have seen the popular 'Red Books' with pink spines, courtesy of UV radiation.

This exposure also raises the energy levels of certain impurities in the leather and paper. When this energy is released it causes 'bond cleavage,' (which we'll hear more about later,) and speeds the deterioration of the book.

The best remedy is to cover the windows in your library with a shutter that will block all radiation from the outside. A typical windowshade or curtain is not enough; UV light penetrates them easily.

An absolute necessity is a Roll-a-Way Shutter, a covering made of the same material as that in football helmets. It must be custom-fitted to each window, and it'll cost about $500 per window, which, I must admit, is rather expensive, but necessary.

Such shutters can be adjusted to any position, but when closed, they lock together to exclude 100% of all UV light. The protection you can buy for $500 can literally save your entire library. Fortunately, though, there're some inci-

Orosz...

dental paybacks; they provide a considerable energy savings, 25 to 40% per window, and they virtually burglar-proof every window on which they're installed.

For more information, contact: Roll-a-Way Shutter, Pine Marketing Group, 10597 Oak St., N.E., St. Petersburg, FL 33702. Telephone, 813-576-6044.

You will have wasted your money in buying a Roll-a-Way Shutter, however, if you have fluorescent lights in your library, for they are prolific sources of UV radiation. Ideally, they should be replaced with incandescent lights, which do not emit UV radiation. If this isn't possible, you must buy sleeves that fit over the tubes and filter the worst of the radiation. The sleeves, though, last for only three to five years, and must be replaced at that point, or they become completely ineffective.

The seventh exterior threat, extremes of temperature and humidity, can lead to the eighth problem, mold and fungus. For books, the ideal temperature is 65 degrees F; the ideal relative humidity is 50%. These values should be kept as constant as possible. A daily tolerance for relative humidity is 3%; the seasonal tolerance is 6%. Try to keep the temperature within plus or minus 5 degrees of the ideal 65.

Of course, a thermometer will give you the temperature, and it's also available through commercial channels. An Airguide humidity gauge will give an approximation of the relative humidity, but not a very accurate reading; it's accurate to only about plus or minus 6%, so if it reads 50%, it could be 56% or 44% or anything in between. To be positive, use a sling psychrometer; the instructions for use will vary according to which type you buy. This will cost you about $50, but it's extremely accurate, and the proper humidity level is very important.

Just how important are the proper values of temperature and humidity? If they sink too low, water will be drawn from the paper and leather into the ambient air, causing over-drying and embrittlement in the book. The pages, especially, will lose flexibility, and will crumble to the touch.

Conversely, if temperature and humidity levels get too high, some truly awful things happen to books. If the temperature is, say, 80 degrees F, and the relative humidity is 60% or more, your library's atmosphere begins to approach that of a hothouse.

Now, here's a charming

Orosz...

thought: Imagine that your books are carcasses, for the leather bindings are dead calves, and the paper within is dead plants. Present in the air at all times and in all places are millions of mold and fungi spores, just waiting for suitable conditions to germinate.

If the relative humidity is below 60%, it's too dry, but when it's 60% or more, conditions are just right, and the microscopic spores will sprout best on dead organic material, such as paper and leather. Soon, ugly and smelly mold blooms will be flourishing all over your precious books.

The mold growth can be stopped by removing the book(s) to a dry place, so the best thing to do is to dehumidify your library down to 50% relative humidity. But, merely drying out the library is no guarantee that you've destroyed the mold infestation. To be certain, the book must be treated with the vapors of a fungicide called thymol.

Thymol is usually sold in a crystalline form, so the first step is to place a few crystals in a small bowl and crush them to a powder with a blunt instrument; do not touch the thymol, and be sure to use it only in a well-ventilated area!

Place the bowl containing the thymol into a corner of a fairly large aquarium; put the affected book in the opposite corner, opened fan-like, and standing up. Cover the aquarium, and tape the sides or any other openings or seams to improve the seal, and let it sit for at least 24, preferably 48, hours.

After that treatment, the mold will be dead; remove the book and go through it page by page, brushing out the detritus with a brush. If dark stains remain on the pages, use a cleaning pad to remove them. These pads are sold under many trade names, including Opaline, but all are porous cloth bags filled with ground-up erasers.

Gently rub the bag over the affected area, and be sure to brush off the dust left by the bag. If this procedure doesn't lift the stain, you might try a 'Magicrub' eraser, which is a safe product that looks like an ordinary rubber eraser. But, be sure that you're gentle, for there's a real risk of causing mechanical damage, such as rips, if you're too ambitious in your efforts. Both of these products may be tried on any stain, or simply to remove dust and grime from your books.

Now, as if these baneful effects of higher-than-optimum temperatures and

Orosz...

humidity are not enough, they also cause a drastic acceleration of the acid reactions in paper, causing more rapid deterioration. In fact, it has been estimated reliably that for every 10 degrees F increase in temperature above 65 degrees, the rate of paper decay is doubled.

A final caution on this subject: As terrible as it is to maintain a consistently bad temperature and relative humidity, it's even worse to allow it to swing rapidly back and forth. For instance, if you turn off the air conditioning in the morning, allow the temperature to rise to 80 degrees F, then turn it down to 65 degrees F when you get home from work, you're actually causing more damage than if you left it constantly at 80 degrees.

Well, so much for the external threats, which are very real, and potentially extremely serious. But, they pale in comparison to the internal threats, which pose truly grave dangers. The external threats can be controlled easily by keeping the environment pest-free, by controlling the atmosphere, and by using proper materials for storage and repair.

On the other hand, the internal threats proceed no matter what the external conditions are, and they are much more difficult to remedy. Since the internal problems of leather and paper are quite different, I'll treat each separately.

I'll begin with leather because it's on the outside. As an organic material, leather inherently contains acids which were present when it frolicked in the barnyard as a calf. Leather must be processed (tanned,) in order to increase its resistance to light and heat, i.e., to make it more durable.

But the vegetable tannins used to tan fine leather, such as sumac and gallnuts, contain acids; as if this isn't enough, airborne molecules of atmospheric pollutants, such as sulfur dioxide and nitrogen dioxide, combine with molecules of water, and form sulfuric acid and nitric acid, respectively.

Now, an acid is a nasty critter; to see just how nasty, let's look for a moment at acids and leather on a molecular level.

The complex organic molecules that make up leather are tied together in long chains. The longer the chains of molecules, the stronger the leather. Into this happy picture intrudes an acid, which can be defined simply as any substance that has a positive charge. In the jargon of chemistry, an acid is a positive ion

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Orosz...

which captures an electron from another molecule.

In the case of leather, the acid captures the electron from the long chain of leather molecules, and it breaks the chain at that point. Now, remember, the longer the chains, the stronger the leather. As more and more chains are broken, the leather becomes weaker and weaker.

Finally, the damage becomes visible; the leather becomes dry and brittle, and a powder called 'red rot' forms on it. When the decay reaches that point, nothing can be done to reverse it. You might give it a coat of spray Krylon to retard the decay somewhat, but that's about all that can be done.

How can the dreaded 'red rot' be prevented? There are two ways, the 'Cadillac method,' and the 'Chevy method.' I'll outline both so that you can take your pick.

The 'Cadillac method' is a two-step process, which makes sense, because it's a two-part problem. First, the leather must be deacidified and buffered; second, the leather must be lubricated in order to replace the natural oils that have evaporated over the years.

For the first step, the book must be treated with a dressing, potassium lac-

Orosz...

tate, which was developed by the British Museum. This will deacidify the leather; it also contains p-nitrophenol, which is a fungicide.

The procedure is straightforward: Hold the book by the contents so that your thumb is under the back cover, your fingers are under the front cover, and the covers are swinging freely. Now, take a soft, lint-free cloth and dip it into the dressing, taking care not to touch the paper with it. Gently rub the dressing into the leather with a circular motion, being particularly gentle around areas of ornamentation.

Remember to do the edges and any exposed pieces of leather on the inside of the book as well. When all surfaces have been treated, place the book upright, opened fan-like, on a piece of blotting paper and allow it to dry for 24 hours.

For the second step, a mixture must be applied, consisting of 40% lanolin and 60% neatsfoot oil, both of natural animal extraction, which restore the original supple state of the leather. By the way, this dressing was developed by the New York Public Library.

Again, do not allow the dressing to touch the paper! Hold the book as before, and apply the dressing with a clean, soft, lint-free cloth. After application, wipe off with another clean cloth, and set to dry as before. Wipe off again in 24 hours; you may buff lightly if you wish. Allow to dry for an additional 24 hours before reshelving.

The 'Chevy method' is the Fredelka Leather Preservative/Restorer, a dressing which claims to deacidify, buffer and lubricate the leather all in one step. In order to apply it, simply follow the instructions for the lubrication step explained above.

Although this is obviously a simpler and cheaper method, I'm not assured that it's as effective. I'm not completely convinced that it deacidifies and buffers so completely as the 'Cadillac method.' It is, however, assuredly much better than doing nothing.

(Here, the author begins writing about paper preservation and restoration, therefore, it seems an appropriate point to continue to the next issue.-Ed.)

*****

THIS will never be a civilized country until we expend more money for books than we do for chewing gum.

Elbert Hubbard,
The Philistine

Dealer Sees Market Upswing

By Yasha Beresiner
London, England

(Yasha Beresiner is a Director of InterCol, London, England, and New York, NY. The firm purveys a variety of collectibles, including numismatic literature. This article is reprinted with the author's permission.-Ed.)

The book trade is one of the best established markets in the collectors' world. There are probably more book auctions held per month than on most other subjects, many frequently incorporating cartography and even playing cards, the other two major subjects in which InterCol trades. It's these factors that have kept us continuously aware of the trends with most particular emphasis on numismatic literature.

The USA has been served well by a smaller, but devoted band of specialized book dealers whose catalogs have been appearing at regular intervals. Unlike their European colleagues, the American numismatic book dealer has relied on mail bids and public auctions. This tendency is explained by the popularity of numismatic conventions in the USA, with which many of the auctions take place.

The American trend, therefore, is more accurate, and shows greater buoyancy in recent months than does the market on this side of the Atlantic. In Europe, and the UK in particular, as London is the world's antiquarian center, the pangs of a rebirth can be felt. Emergence from as dramatic a recession such as was experienced here cannot be accomplished without some difficulty.

A handful of numismatic book dealers have survived, some within the corporate entity to which they belonged, and others by the stock-in-trade-transfer to the hands of their former managers. The smaller dealer has suffered less since his ailment was not one of over stocking, which had been the downfall of larger organizations in the past.

Now, confidence is returning to the market...prices achieved at auction are reaching new heights, and dealers are digging deeper into their pockets, no longer limiting themselves to items bought for quick resale.

The major auction houses in London infrequently devote sales to numismatic literature alone. The trend, therefore, is to be found in dealers' lists,

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4. Several cigarette cards in Greiling Muenz Sammlung. Note that the gold pieces are imaginary, inaccurate reproductions, the incuse (Indian) parts having been rendered in relief. (See text on page 24.)

*****

GIVE a man a pipe he can smoke,
Give a man a book he can read:
And his home is bright with a calm delight,
Though the room be poor indeed.

James Thomson

Beresiner...

some of which are impressive productions in their own right. The wise, albeit unavoidable, policy of keeping one's prices low, while offering higher quality goods is now paying off.

The collector has returned to the marketplace, and numismatic literature in particular sells well outside the realm of the book collector alone. As the general trend of the hobby improves, more and more coin and paper money collectors 'invest' in numismatic literature.

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in *Penny-Wise*,
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The Numismatist,
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Author Concludes Study of Embossed Coin Books

By Kirby W. Brown, Ph.D.
Stockton, CA

(This is part two of Dr. Brown's article; part one appeared in the Summer, 1984 issue.-Ed.)

The period when embossed books were published spans a century, from the 1830s to the 1930s; the primary period was between 1850 and 1879. The drop in the numbers of embossed books after 1880 corresponds very closely to the advent of photography as a means of illustrating coin books. Photography was cheaper, and it allowed mass production of well-illustrated books, thus eclipsing embossing as an illustration technique.

We proceed with a country-by-country examination of the world's embossed, illustrated coin books.

The first true electrotype-illustrated book is from France, printed in 1845. Basically, it's a scholarly article on the coins of Le Maine, authored by Hucher. This uncolored early attempt isn't very attractive, but when one looks closely, it'll be seen that all details of the coins are present. I recently learned of another book published in France in 1870, on five-franc pieces.

Next, we turn to England, starting with Barclay's Process, which apparently was a patented electrotype process. The first is a lovely little book that was published in 1849, the sixth edition of Humphreys' Coins of England.

The title page is stone lithographed, and partly hand-colored, I believe. Most of the plates are attractive flat, lithographed illustrations, but one plate is embossed and covered with metallic foil. Unfortunately, the metal foil corrodes due to the acid content of the paper, which causes age spots known as 'foxing.'

Another English book is undated, and the author isn't named; it's a little book on Biblical coins, possibly published about 1849. It shows another problem with metal foil; the glue holding the foil shell to the embossing has become brittle with age, and has allowed the shell to fall off.

One of the great prizes of embossed books, Humphreys' Ancient Coins and Medals, is among the most ornate coin books ever made, as they have very fancy, tooled leather covers.

There were two editions, 1850 and 1851, of this book with foil covered impressions set in holes in thick cardboard; many copies of the book are found with the shells corroded or missing.

Another English book, of which many copies exist, is Martin and Truebner's Current Gold and Silver Coins of All Countries, published in 1863.

The book was published to teach bankers, merchants, and the public, the appearance of genuine current coins, and their exchange values, which were fixed for long periods during that era. The pages of the book usually are warped because the printed page is glued to the back of the embossed plate, of which there are 140.

A later English product shows a considerable decline in quality, the second edition of Thorburn's Guide to the Coins of Great Britain and Ireland, published in 1888. It's the English equivalent of our Red Book, virtually mass-produced. The plates are reasonably attractive, but the paper is thin, resulting in warped illustrations.

The final English production of which I have a record is Williamson's Money of the Bible, printed in the 1890s. The illustrations aren't electrotypes, but new engravings, which are satisfactory, but are not precise reproductions of the original coins. (See photograph #1.) There are several editions of this relatively common book.

1. Frontispiece plate from Williamson's Money of the Bible. This is an original engraving, not electrotype.

Now we turn to the United States, and what to me are some of the most interesting of all coin books. Jacob Eckfeldt and William DuBois' Manual of Gold and Silver Coins, published in 1842, could be called the first American coin book.

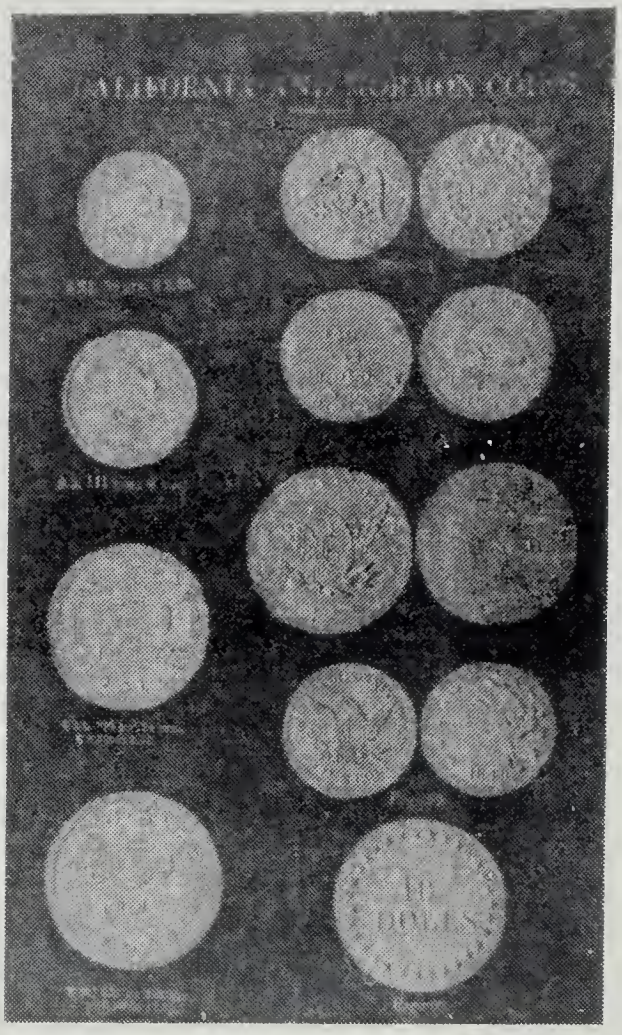
Brown...

I depart from embossed illustrations to write of another aspect of the historical importance of this book; the realistic illustration is neither an embossing or a photograph. This plate was done by another process called medal ruling, where a small needle traced up and down the surface of the coin at about 200 lines per inch, and transferred the image to paper.

The book was published in 1842, and was the first to reveal the existence of an 1804 dollar. Legend has it that Matthew Stickney saw the book and illustration, read of the 1804, and wanted one for himself. Strangely, the Mint had a 'spare,' and one might say that this incident was the start of the Mint practise of custom minting rare coins for a select few.

Besides medal ruling, two other novel technologies are combined in this book. Photography and electrotype reproduction were used to make the frontispiece image of the Mint. A supplement, dated December, 1849, which probably was printed in early 1850, has a gorgeous, embossed plate of California and Mormon gold coins, the first notice to the world of the existence of such territorial gold. (See photograph #2.)

Another book by Eckfeldt and DuBois is, I believe, one of the most charming of American coin books. It's the 1850, first edition, of New Varieties of Gold and Silver Coins, which uses the same text as the supplement to the 1842 book.



2. The only embossed plate in the supplement to Eckfeldt and DuBois' Manual of Gold and Silver Coins. This is the first embossed plate produced in the U.S.A., and the first illustration of Pioneer gold coins.

The special charm of the book is due to the embossed coins and to the 'Old West' printing (typefaces) on the cover. All of us have seen 'Western' movies, with that

type of printing; many may think it's sort of 'hokey,' but those print styles were used back in those days.

The book also contains authentic samples of gold from the California Gold Rush days. The embossed plate in the book is identical to the one used in the supplement, but it has been trimmed down somewhat.

A familiar and rather common book is James Ross Snowden's A Description of Ancient and Modern Coins in the Cabinet Collection of the United States, more briefly known as the 'Mint Manual,' and published in 1860. Snowden, in a footnote, claimed that the embossed illustrations were the first to appear in the U.S., however, as I've indicated, the first was in 1850. Usually, most of the silver illustrations in the book are tarnished.

The next American book is first on my wish list, for it certainly isn't in my collection. It's a very rare book, the American Bond Detector, printed in 1869. After publication of the book, apparently there was a residual of text and plates, which Laban Heath, publisher of Counterfeit Detector, reissued in 1871 as The History of Ancient and Modern Coinage.

The interesting fact is that the plates are not original, but were taken from the Snowden book. Three Snowden plates side-by-side constitute each 11 X 14 inch plate in the American Bond Detector.

We go to 1917 for the next U.S. books: Hood and Jennings' American Orders and Societies and Their Decorations isn't a coin book, but it is certainly within the broad definition of numismatics. I doubt that the plates were made by electrotype, but were made from new engravings.

There's one more item from the U.S., which one might describe as, "...the sad demise of color embossed books." It's the Mint-O-Seals Historical Coinings Album, published in 1938 by XYZ Products, San Francisco, Calif.

The book features paste-on foil embossed coins, (new engravings,) so it counts as a collectible in my specialty. It contains 12 looseleaf sheets collected together into an album.

Basically, it's a juvenile publication, which contains a wealth of educational information. I imagine that when kids got tired of them, most copies were just thrown away. I doubt that many copies exist, but I don't believe they'd bring a great price at auction.

Now we turn to Germany, the real center and headquarters of embossed coin books, and home of Ernst Schaefer, Leipzig, who published what I call the

Brown...

'big three:' the Neueste Muenzkunde, a guidebook of modern coins; the Muenz-sammlung, a book of medieval coins; and Handbuch der Alten Numismatik, a book on ancient coins.

The first edition of Neueste Muenzkunde was issued in 30 separate sections, one or two a month, during most of 1851-1852. It was the beginning of an extensive series of editions of books on modern coins published for bankers and money changers.

The only way one knows that Fort is the author is from the first edition, for all later editions omit his name. I've seen even German listings that attribute the authorship to several other persons.

There're three identical editions with 90 plates, and no changes, 1851-52, 1853, and 1856. In 1860 the book was reissued under the authorship of Alexander Lachmann, and it had some changes in the plates. The Lachmann second edition probably was issued in 1862 but I've never seen a copy.

Up to this point, all of the plates have black backgrounds, but the 1863 edition (third,) has white backgrounds. The fourth edition, 1867, returned to black. The fifth edition, 1879, had a new author, Karl Kunis.

Skelton's Coins of All Civilized Nations of the Globe might seem out of place at this point, but I really haven't skipped back to English books. This book actually was published by Schaefer in Leipzig about 1862. The text is in English, but very small print at the back of the book states that it was printed in Leipzig, Germany; the plates are identical to Lachmann's third edition.

Tracing the origins, and changes, of the plates through different editions is very interesting. My copy of the Skelton book is what started me on my quest for embossed books, my venture into bibliomania.

A book in Swedish, De Europeiska Myntsorsterna, published in 1856, seemingly in Stockholm by Adolf Bonnier, is also a Schaefer product, although there's no indication of the book's true origin. All of the 72 plates are from Neueste Muenzekunde, except for two new plates of Swedish coins for better coverage of the region.

A small pamphlet was published in 1853 by Schaefer, without indication of the author, entitled Ludwig I, Koenig von Bayern, etc. It illustrates the commemorative coins of King Ludwig I on 10 plates, utilizing a lovely blue background.

The next of Schaefer's 'big three' is Ferdinand

Fliessbach's Muenzsammlung enhaltend die wichtigsten seit dem Westphaelischen Frieden bis zum Jahre 1800, which covers medieval coins and is directed towards the collector. Several editions appeared between 1853 and 1885, and all appear to be identical reprints.

The books have 120 plates of coins in pristine condition; trying to assemble such a collection today probably would require more wealth than is available from all NBS members.

The final Schaefer book is the Handbuch der Alten Numismatik, by Theodore Grasse, with at least two editions in 1854 and 1856. The plates were made of thicker paper in order for the high relief of ancient coins to be demonstrated. Even though the impressions aren't protected by thick cardboard frames as with Humphreys' book, copies of this book can be found with excellent plates.

In 1864, the other major publisher in Leipzig, Adolf Henze, began a periodical entitled the Illustrirter Anzeiger, (Illustrated Informer,) an exquisitely illustrated counterfeit detector. There were six issues per year, and publication continued until about 1920.

The book contains illustrations of counterfeit money, advice of newly discovered counterfeits, and it listed new banknotes; it had embossed illustrations of coins, often with the actual and the counterfeit coins shown side by side. The embossings are so accurate, a magnifying glass needs to be used to examine them.

Also illustrated in the last book are new issues of the times, such as a U.S.,

3.
Part of a plate from Grasse's Handbuch der Alten Numismatik. Illustrations are electrotype embossings with colored ink.

Brown...

1872 partial type set in rather extraordinary condition. After 1879, no further embossings appeared in this periodical.

Beginning in 1877, once a year a free supplement was given to subscribers of the Illustrirter Anzeiger; it consisted of four or six pages of a book entitled Das Geld aller Volker, (The Money of All Peoples.) This work is an extraordinary feat of numismatic publishing. It required nearly 39 years to complete, and from the beginning to the end, it's uniform; there's no drop in quality, and the plan and style that was adopted at the beginning was followed until the end.

After Illustrirter Anzeiger abandoned electrotype embossed illustrations, Das Geld aller Volker continued using them. The yearly issues came out in colored wrappers which, unfortunately, were not dated. One must consult Illustrirter Anzeiger to learn the year of issue of each part. The plates illustrated coins in circulation, and a table of exchange values of many of the world's currencies was contained within the book.

The final German product is an album of cigarette cards, the Greiling Muenz Sammlung, published in 1929 by the Greiling cigarette factory in Dresden.

In the first third of the twentieth century cigarette cards were quite a fad in Europe and the U.S., and they covered a number of subjects: flags, national costumes, soldiers, and, of course, coins.

The idea behind the cards was that the collector, or user, had to buy more and more packs of cigarettes in order to complete any one set of the series.

Companies provided albums in which the collector could paste the cards until he or she had a complete set. Well, the collector had to smoke quite a few packs of Greilings to complete a coin set, for there are 640 cards of coins from all over the world.

Many sets of complete albums exist, leading me to believe that the cigarette company sold complete albums after the promotion ended.

The cards, (see illustrations on page 16,) are not precise reproductions because they are not electrotypes; rather, they were hand-engraved by artists. Larger coins, e.g., crowns, are reduced because the cards are rather small.

Nearing the end, we've moved away from true books into the vast area of paper collectibles. Embossed coins have appeared on postcards, business cards, cigarette cards, invitations, postage stamps, cigar la-

bels, etc. Postcards were particularly popular around the same time as the cigarette cards.

I hope that I've been able to convey to you some of my appreciation and enthusiasm for embossed illustrated coin books.

I wax enthusiastic on this again, but I can't help myself!

APPENDIX

A Bibliography of Embossed, Illustrated Coin Books Known as of August 1, 1984

(Note 1: 'Embossed, Illustrated Coin Book' is defined as a book or commercially produced album that contains three dimensional coin illustrations, including decorations and orders, within the interior of the book. Books with embossed covers only are excluded. Titles with an asterisk (*) were added to the list after the statistics were completed; there were 31 titles known at the time.-The author.)

(Note 2: Book titles usually are italicized or underlined, however, to save space, these lines have been 'squeezed' together more than usual, hence, underlines cannot be used as they would touch the lines below. Italics are not available, but the boldface type should suffice. Where feasible, German umlauts have been converted to their English equivalents.-Ed.)

Direct die impressions, enamel color:

1. THOMASON, Edward. Enamelled impressions struck off from the splendid series of medal dies, illustrations of the Holy Scriptures, etc. London, n.d. (ca. 1830-40.)

Electrotype, plain color:

2. HUCHER, E. Essai sur les Monnaies frappees dans le Main. Le Mans, 1845.
3. LEAKE, W.M. Plates of Coins to Accompany Notes on Syracuse. London, n.d., (1850.)

Electrotype, metal foil:

4. Bible Coins. Metallic Facsimilies of the Coins Mentioned in Holy Scripture. London, n.d. (ca. 1850.)
5. HUMPHREYS, H.N. Ancient Coins and Medals. London, 1850, (1st.;) 1851, (2nd. and 3rd.)
6. ----------, The Gold, Silver and Copper Coins of England. London, 1849, (6th ed.)

Electrotype, metallic ink:

7. (BONNIER, A.) De Europeiska Myntsorterna. Stockholm, (i.e., Leipzig,) 1856.
8. ECKFELDT, J., and DuBOIS, W. Supplement to the Manual of Gold and Silver Coins. Philadelphia, 1849 (i.e., 1850.)
9. ---------, New Varieties of Gold and Silver Coins. Philadelphia, 1850.
10. FLIESSBACH, F. Muenzsammlung, seit dem Westphaelischen Frieden bis sum Jahre 1800. Leipzig, 1853, '56, '83, '85.

11. FORT, L. Neueste Muenzkunde Leipzig, 1851-52, '53, '56.
12. GRAESSE, T. Handbuch der Alten Numismatik. Leipzig, 1854, '56.
13. HENZE, A. Illustrirter Anzeiger ueber gefaelschtes Papiergeld und unechte Muenzen. Leipzig, 1865-76.
14. -----, Illustrirter Anzeiger fuer Contor und Bureau. Leipzig, 1877-1922.
15. -----, Das Buch der Goldmuenzen. Leipzig, 1971.
16. -----, Das Geld Aller Volker. Leipzig, n.d. (ca. 1877-1915.)
17. *KUNIS, K.W. Neueste Illustrirte Muenz-, Maas-, und Gewichtskunde. Leipzig, 1879.
18. LACHMANN, A. Neueste Illustrirte Muenz-, Maas-, und Gewichtskunde. Leipzig, 1860, '62(?), '63, '67, '76(?).
19. *LEHR, E. Les Ecus de Cinq Francs. Paris, 1870.
20. Ludwig I, Koenig von Bayern und sein Wirken. Leipzig, 1853.
21. MARTIN, L. and TRUEBNER, C. The Current Gold and Silver Coins of all Countries. London, 1863.
22. (ORDWAY, N.G.) The American Bond Detector. Washington, D.C., 1869.
23. -------, The History of Ancient and Modern Coinage. Boston, 1871.
24. SCHUBERT, T.F. Monnayes Russes des derniers trois siecles. Leipzig, 1857.
25. SKELTON, H.P. New Illustrated Manual of the Current Gold and Silver Coins of all Civilized Nations of the Globe. 'London,' n.d. (Leipzig, ca. 1862; *Darmstadt, ca. 1862.)
26. SNOWDEN, J.R. A Description of Ancient and Modern Coins in the Cabinet Collection of the Mint of the United States. Philadelphia, 1860.
27. THORBURN, W.S. A Guide to the Coins of Great Britain and Ireland in Gold, Silver and Copper. London, n.d. (1888,) 2nd. ed.

New engravings, standard book format:

28. *GARDINER, A.B. The Order of the Cincinnati in France. Rhode Island, 1905.
29. HOOD, J., and YOUNG, C. American Orders and Societies & Their Decorations. Philadelphia, 1917.
30. *IVY, Steve. 1980 American Numismatic Association Auction. Cincinnati, 1980.
31. *JOCELYN, A. Awards of Honour. London, 1956.
32. WILLIAMSON, G.C. The Money of the Bible. London, 1894, 1895. New York and Chicago, n.d., (1894, 1895.)

New engravings, albums of cards or stickers:

33. BLUMEL, A.J. The Coinage of Different Countries. Vienna, 1914, 1926.
34. Greiling Muenz Sammlung. Dresden, 1929 (1 vol. format;) *n.d. (2 vol. format.)
35. HORNUNG. F. The Coinage of Different Countries. Vienna, n.d. (ca. 1910.)
36. *(W.S. KIMBALL & Co.) Album of Ancient Coins. Rochester, n.d. (ca. 1910.)
37. (SETTLEMIER, W., and HAMMOND, N.) Mint-O-Seals, Historical Coinings Album. San Francisco, 1938.
38. *The World's Coins. n.p., n.d. (Vienna?, ca. 1910.)
39. *Zeppelin-Weltfahrten. Dresden, 1933.

About Those ANA Auction Catalogs . . .

By Cal Wilson
Fremont, CA

(An editor's dream! A veritable plethora of editorial copy! But, two articles on the same subject? Wilson submitted this article, and Michael J. Sullivan, Pittsburg, PA, sent one a few days later; it will appear in the next issue.-Ed.)

Recently one of my customers sent to me a partial listing of auction catalogs emitted for American Numismatic Association sales. He stated in his letter, "You will notice that there is a great deal of information missing from the earlier years. I hope you will consider finding a way to fill in the gaps, and printing the information."

Ever willing to accept a challenge, I spent the next several days in front of my microfiche reader, perusing pages of The Numismatist, searching for any mention of auction sales held in conjunction with early ANA conventions.

Most collectors of twentieth century auction catalogs are familiar with the convention sales catalogs issued since the late 30s; however, it occurred to me that many bibliophiles may not be aware of some of the offerings conducted in the very early years of this centenary.

It should be mentioned here that not all of these sales were 'official' in the sense that a fee was paid to the ANA. However, in every case, the sales were included in the convention reports published in The Numismatist following the close of the convention.

The first sale was conducted by the venerable Henry Chapman on 30 September 1908 in Philadelphia. The catalog consisted of 65 pages and included 747 lots of material. This catalog is well known, and occasionally is encountered in the marketplace.

No sale was conducted in 1909, but in 1910 Daniel R. Kennedy, a prominent member of the New York Numismatic Club, held a convention auction in that city on 9 September. The catalog was 47 pages in length and contained 670 lots.

The following year saw the convention in Chicago, where Ben G. Green held the auction on 30 August. The catalog contained 16 pages and listed 596 lots.

It would be six years before the next convention sale would be conducted. On 27 August 1917 during the Rochester affair, Wayte Ray-

Wilson...

mond conducted the sale, and issued a 14-page catalog in which 356 lots were offered.

Unlike the catalogs for the 1910 and 1911 sales, which are encountered occasionally, the Raymond sale is rarely seen, and should be considered one of the scarcest pieces in the series.

On 4 October 1919 Henry Chapman again conducted a sale during a Philadelphia convention. The catalog consisted of 38 pages and 500 lots. Although not publicized as an ANA sale by either Chapman or the ANA, the post-convention report published on page 440 of the November 1919 issue of The Numismatist states:

"The first event on the program to draw the members together was the auction sale of Henry Chapman on Saturday evening, October 4. The sale took place in the billiard-room of his home, and was attended by practically all who had reached the city at that time. The coins had been on exhibition throughout the day.

"They braced a wide field so there were at least a few things to interest everyone, no matter what his collecting specialty happened to be. Auctioneer Fred Merritt was in his best form and allowed no bid get by him. The crowd of buyers was augmented by new arrivals throughout the evening, and by the time the sale was over, standing room was at a premium.

"The greater part of the coins brought prevailing prices. An Anglo-Gallic gold coin of Edward, the Black Prince, (Catalogue No.33,) sold for $30.25. A gold ten ducats of Prague, Ferdinand II, (No. 35,) brought $45.00. A gold 5 ducats of Bavaria, Maximillian, 1640, (No. 380,) went for $34.00.

"A half disme of 1792, uncirculated, (No. 249,) sold for $56.00, and a $5 U.S. gold of 1797, 15 stars, extremely fine, (No.259,) brought $413.50.

"The piece that aroused the most interest, on account of the competition for it, was the half dollar of 1796, 16 stars, very fine, (No. 340.) It was a very strong and sharp impression, and a very desirable piece except for the slight defect mentioned in the catalogue." (Planchet file marks.-CW.)

"It was started at about $75.00, and after a few advances, all dropped out of the bidding except Messrs. Joy and Bauer. Before $100 was reached, these two enthusiasts were left alone, and with advances of one or two dollars at a time it finally reached $166 on Mr. Bauer's bid, and was knock-

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ed down to him at that figure.

"Refreshments were served by Mr. Chapman at the close of the sale."

The 1919 catalog exists in hoard quantities and is very common, thus allowing it to be quite collectible.

Daniel Kennedy conducted his second ANA sale on 31 August 1922 in New York. The catalog contains 32 pages and 800 lots. Although not common, it does appear occasionally at auction.

On 26 August 1924 and again on 26 August 1925 Henry Chapman held the last of his four ANA auctions in Cleveland and Detroit. The former catalog was 19 pages long and offered 321 lots, while the latter contained 28 pages and 454 lots. Both sales are a bit scarce, but they do surface from time to time.

No sales were held in 1926 or 1927. On 21 August 1928 Paul Lange, owner of The Hobby Shop, conducted the first of his two ANA auctions during the Rochester convention. The catalog consists of 14 pages and 487 lots, and is exceedingly difficult to locate.

The late dollar specialist, Milferd H. Bolender, ran the sale of 27 August 1929 in Chicago; the catalog contains 34 pages and 691 lots. Though somewhat scarce, it's occasionally

Wilson...

available for a price.

At the Buffalo convention the following year, 25 August 1930 Paul Lange again conducted the sale. The catalog is 22 pages in length, containing 756 lots. It's a very elusive piece and is seldom offered on the open market.

During the Cincinnati convention on 1 September 1931 a rather informal sale was held. As reported in the post-convention report on page 727 of the October issue of The Numismatist, "The auction sale in the evening consisted of 167 lots of coins, medals and books consigned by those who had placed advertisements in the Official Program.

"A number of desirable coins were included, and as the catalogue was not a long one, bidders were given ample time to make their bids. William F. Sunday acted as auctioneer.

"A noteworthy feature of the sale was the presence and bidding of a young lady, Mrs. Thelma Miller, of Chicago, who was present throughout the convention as a visitor. She is a member of the Chicago Coin Club. attends its meetings, and is an enthusiastic bidder at the club's auctions.

"It is seldom that a lady of any age is found interested as an active collector, and it is most unusual to find a young lady of Mrs. Miller's age seriously interested in numismatics."

This writer hasn't seen the catalog for this sale, but it seems logical that the offering may have been included in the convention program, as was the case in 1934 and 1935.

Apparently a sale wasn't held during the 1932 convention.

On 29 August 1933 Rollo Gilmore of Koin-X-Change conducted the auction at the Chicago convention. The catalog contains 29 pages and 1,150 lots, the largest ANA sale up to the time. From time to time copies of this sale appear and command a strong price.

Charles J. Molnar cataloged the auction in Cleveland which was held on 18 August 1934. The sale was incorporated into the convention program and consisted of 23 pages and 590 lots.

The following year in Pittsburg, William A. Gaede ran the auction, which was held on 24 August 1935. Again, the lots were offered in the convention program, comprising 21 pages and 500 lots. Both of these sales are quite scarce but may be bought for a price.

A sale was conducted at the Minneapolis convention on 24 August 1936, but this writer hasn't seen the catalog, and the post-convention report of the sale is

rather sketchy. On page 816 of the October issue of The Numismatist may be found this small commentary: "In the evening the ladies were taken to a moving-picture show while the men attended the auction sale of coins at the hotel.

"The sale was conducted by Arthur D. White, chairman of the auction committee, with Joseph B. Stack, of New York City, acting as auctioneer.

"The number of lots offered was not large, but prices were good, with the number of real bargains comparatively small. We believe that one lot...a perfectly good United States dollar...was knocked down to Mr. Zerbe for 99 cents."

On 23 August 1937 in Washington, D.C., Charles Kohen and John Zug jointly ran the sale. The catalog, containing only 4 pages and 200 lots, hasn't been seen by this writer.

The 1938 convention was held in Columbus, Ohio, and the auction was held by the Columbus Numismatic Society under the direction of J.M. Henderson of 16 August. The catalog contains 14 pages and 510 lots, but, again, this writer hasn't seen the catalog.

The 1939 sale held in New York City on 26 August, and the 1940 auction conducted in Detroit on 27 August were both run under the auspices of Stack's.

The 1939 catalog was 43 pages in length and offered 1,123 lots; the 1940 offering contained 42 pages and 1,009 lots. Although not quite so common as catalogs emitted from 1941 to date, these two pieces often are available in the numismatic marketplace at nominal prices.

The 1941 and 1942 sales, along with all of the catalogs from 1946 to date, are readily available, and will not be detailed in this article.

Most collectors are of the opinion that auctions weren't held in the war years of 1943, 1944 and 1945, however, as detailed on page 804 of the October 1943 issue of The Numismatist: "An auction was conducted by W.G. Rayson, good prices being realized."

Whether or not a catalog was prepared for this event is unknown to this writer. The 1943 convention was a very streamlined affair due to travel conditions caused by World War II. It's not at all unlikely that the coins were sold from manuscript.

It's believed that this article contains every ANA auction sale conducted between 1908 and 1940. If any reader is aware of errors of fact or omission, the writer would appreciate the information, so that corrections could be made in a possible follow-up piece.

THE LAST WORD...

Coming Up (for Air) From Down Under (the Mud) And Other Miscellaneous

'If you weren't told, you wouldn't know department:' Earlier in the year I was appointed publicity chairman for Florida United Numismatists' (FUN) annual convention; as it developed, the work also included that of advertising agent.

I didn't realize what I was getting into; publicity wasn't a problem, but working with 20 national magazine staffs turned into a ponymare, which is slightly less than a full nightmare.

Conversely, working with the major hobby publications has been a genuine pleasure; the advertising staffs of CoinAge, Coin World, Collectibles Illustrated, Numismatic News, and The Numismatist get a hefty 'tip o' my hat.'

Now you know why your magazine is tardy, (but still within the Fall quarter!) The Winter issue is planned for February, and the Spring issue for April. Get those articles and advertising to me now!

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I received eight replies to my appeal for opinions on the typefaces and layout of the magazine. Wouldn't you know, four to four! Since you've read this far, you'll realize that I broke the tie by selecting the format you're looking at.

It isn't the neatest, but it's more practical for two reasons: two columns allow more versatility when laying-out the pages, and it allows placement of vertical, one-column ads and photographs.

The obvious disadvantages are the large amounts of hyphenation (see!) and the 'ragged right' columns.

The only major flaw in the OmniWriter program that I'm aware of is when justifying, an extra space is inserted after the first word of every line, creating the journalism term known as a 'river.' The only exceptions are when hyphenating or on a carriage return. HesWare, which markets the program, is impotent.

Until I locate and buy another program that'll outperform this one, despite its faults, or I can afford another printer with proportional spacing, we'll just have to 'live with it.'

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A pen-pal asked about my writing reference books: Most used is my handy-dandy Webster's Instant Word Guide for spelling and hyphenation (again!) Within arm reach, in order of usage: Roget's...Thesaurus; Webster's New Collegiate Dictionary; The Chicago Manual of Style; Success With Words. There're more, but this column ends here!

— NUMISMA —

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WHAT men have owed to books is more or less what men have made of their civilization. Without record, human ideas would have vanished like uncaptive lightning. Yet for all these real debts to society, I think the greatest gift through books to mankind is the securing of the reader against what, without books, would be hopeless savage loneliness. The book means most to the man whose spirit it companions. I do not think that a man has learned the reaches of human existence until he has experienced that companionship.

...Sir Swante Palm